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APRIL 1971

VOLUME 5 NO. 12

ON THE COVER

Greek film star Melina Mercouri and friend (Man-About-Town Lee Graham). Her performance in "Promise at Dawn" was bypassed by Academy members in the battle for Oscar awards. Mercouri visited L.A. briefly on a whirlwind tour of the U.S. before returning to her home in France.

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DEADLINES:

Editorial
copy: 5th of each month preceeding cover date

Advertising
copy & art: 10th of each month preceeding cover date

HOLLYWOOD STUDIO MAGAZINE is published monthly at 14006 Ventura Blvd., Suite 202, Sherman Oaks, California 91413. Mailing address: P.O. Box M, Sherman Oaks, Calif 91403
SUBSCRIPTION RATES: 1 year \$4.00 2 years \$7.00 Since 1966. All rights reserved. STate 9-9858 (exch.), direct line — 789-6773.
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Actress Nancy Wible, who provides the voice of a sassy cartoon character named "Granny", is more than just a "regular" on this Hanna-Barbera sports-comedy series, "The Harlem Globetrotters" every Saturday morning on CBS-TV.

She's a whole bunch of voices, and a pretty face as well, with an impressive TV background as singer, actress, character actress, comedienne and ventriloquist. She is also, coincidentally, the mother of two teenage daughters.

As a ventriloquist with her own children's show on ABC-TV a few years ago, she created "Candy's Playhouse" and co-starred with Candy, a "talking" doll. The daily show, during its tenure, became one of the highest rated daytime programs on network TV. And it was during this period she embarked on learning to master dialects and perfect a long range of "character voices" — babies, children, animals, groups, crowds, and other vocal "tricks".

She is now the master of nine dialects — English, Chinese, Irish, U.S. southern, Scotch, western U.S., French, Spanish, German — and others on request.

Her current stint with Hanna Barbera led Hanna himself into a discussion of Saturday morning programming and the

changes it has undergone in recent years.

"Today," he pointed out, "Saturday mornings permit a wide assortment of shows, with informative entertainment sharing time with top rock music live shows and combinations of live and animated shows.

"Hanna-Barbera is assisting CBS-TV news with its first entry into Saturday morning TV with a series of informative entertainment shorts — "In the Know" — which is hosted by the characters of Josie and the Pussycats," one of the many Saturday a.m. shows produced by our studio," he said.

"This is quite a change from three seasons back, especially the introduction of informative shorts.

"The great success of 'Sesame Street' helped create a warm reception among the networks for informing while entertaining.

"'Captain Kangaroo' also pioneered in introducing educational aspects to children's programming for the past 14 years, but the latter was a rare example," he said.

"Saturday morning today is indeed a different Saturday morning of three or four years ago," said Hanna. "And as it continues to change, so will it change the cartoon entertainment of the world." ***

Take it from the top

News notes on the Hollywood scene

by Zelda Cini

Oscar Day (and night) — April 15

For the Chinese, this may be the month of April in the year of The Boar, but for film-minded folk the world over, April is the month of the Oscar, as though you didn't know.

What you may not have known, however, is that "Ben Hur", recently released on television, was the top Oscar-winning film of the fourth decade of Oscar awards, collecting 13 gold-plated statuettes in 10 out of 23 categories for MGM in 1959.

If you're interested in numbers, store this collection of digits in your personal computer:

The Academy of Motion Picture Arts and Sciences has been handing out Oscars for 43 years, beginning with a quiet very "in" dinner party for 200 people at the Hollywood Roosevelt Hotel, May 16, 1929, five months before the stock market crashed. Janet Gaynor won for three roles (Seventh Heaven, Street Angel, ad Sunrise). Emil Jannings won for two, and left for his native Germany before the banquet. Douglas Fairbanks handed out the awards (three went to Director William C. DeMille, Cecil B. DeMille's older brother) and the recorded time-lapse was four minutes, 22 seconds.

The occasion was really in celebration of the second anniversary of the founding of the Motion Picture Academy of Arts and Sciences — and all the films were silent.

Janet Gaynor wept and thanked her co-workers, thus establishing a precedent unbroken in the "club's" 43 year history.

Still on the subject of statistics, during the first decade, biggest collector of awards was a talkie "It Happened One Night" (released in 1934) which was voted five awards — Best Picture, Best Actor (Clark Gable), Best Actress (Claudette Colbert) — the only time both members of a co-starring team won Oscars — Best Directing (Frank Capra) and Best Writing (Robert Riskin) for his adaptation.

A decade later, "Gone With The Wind" (MGM 1939) grabbed eight top honors, including "Best Picture of the Year". By this time lots of award-winning things had been added to film-making.

In the beginning, there were 15 Oscars in 12 categories. A year later, there were only seven categories. In 1947, the Academy handed out 29 Oscars in 22 categories, where contributions seem to have stabilized. In 1970, there were 22. In 1971 there will be 22.

But, in 1953 there were 23 categories and Columbia's "From Here to Eternity" took eight of them, including one to Frank Sinatra as Best Supporting Actor, and to Donna Reed, for Best Supporting Actress.

A year later, with 24 categories to work with, "On the Waterfront", another Columbia release, provided the framework for eight awards, one to Marlon Brando as Best Actor.

Nine years ago, in 1962, Robert Wise and Jerome Robbins picked up a double award in the "Best Director" category and George C. Scott, nominated as a supporting actor, informed officials he wanted to decline the nomination. (He didn't win, anyway).

In 1971, Robert Wise is producer-director of the Academy show. George C. Scott, nominated for his starring role in "Patton", informed officials he wanted to decline the nomination.

Not so with Frank Sinatra. He's an official "Friend of Oscar", along with Bob Hope, who was never even nominated, newcomer Goldie Hawn, Jim Brown, Ricardo Montalban, Sally Kellerman, and others, who will give Oscars away on the night of April 15.

Oh, well. Everybody needs some kind of distraction on the last day to file income tax returns. ***

SOME BIG ONES NEVER MADE IT

Add these names of non-Oscar winners to your collection of Academy trivia:

Irene Dunne and Arthur Kennedy — five-time nominees, never winners.

Charlie Chaplin and Greta Garbo, all-time greats who were finally given honorary awards.

Four-time losers: Charles Boyer, Agnes Moorhead, Paul Newman, Peter O'Toole, Geraldine Page, Rosalind Russell, Barbara

Stanwyck, Montgomery Clift and Claude Rains.

Three-time losers: Kirk Douglas, Dame Edith Evans, Gladys Cooper, Angela Lansbury, Shirley MacLaine, Eleanor Parker, William Powell, Gloria Swanson, Natalie Wood, Clifton Webb and Charles Bickford.

And how about these performers who were never nominated? Ida Lupino, Edward G. Robinson, Fred MacMurray, Robert Walker, John Barrymore, Laird Cregar, Boris Karloff!

Or the fact that Judy Garland never made it either.

For that matter, even after six nominations for each of them, neither did Richard Burton, Deborah Kerr or the late Thelma Ritter.

And how's this for toppers — By 1967 there had been 39 Oscar presentations ceremonies. In only 14 of them did every winner show up to accept the honor.

This may be partially due to the fatigue generated by the whole scene. Then there's that long walk down the aisle, that climbing the stairs to the stage, those words of gratitude — and return, clutching 8½ pounds of gold-plated britannium statuary, 13½" tall. ***



UNIVERSAL LOVES LUCY- Lucille Ball and Jules Stein, Chairman of the Board of MCA Inc. Miss Ball's company has moved to Universal and her series will be filmed there beginning April 12.

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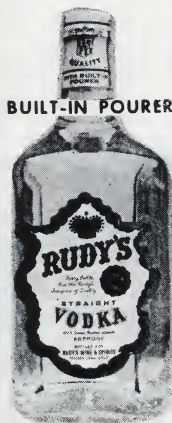
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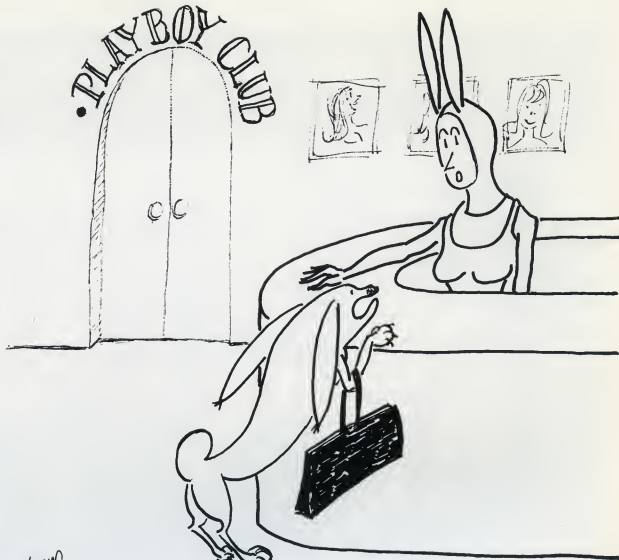
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WE HAD AN INVITATION

While on the subject of films, there's a company called "Graffiti Productions" which specializes in sex flicks.

Latest epoch seems to be "Harlot", which is about as plain-talking as you can get, and it was "pre-premiered" for the press in mid-March. With champagne.

Way back in December, Bill Osco, who owns Graffiti, was editing a film with a working title "High School Hooker" and planned to start "Flesh Gordin". "Harlot" could be either, or both together.

We weren't thirsty. We missed the premier.

Interestingly enough, Osco not only predicts the ultimate demise of current skin flicks, (heck, nothing is forever), but he adds that only hardcore pornography will be commercial. He should know. His quickies grossed over \$2,000,000 last year.

While shooting, he pays most performers \$75 per day, although a "star" may make \$125 a day for a three-day stint. However, once you've done it, you've had it. He never uses the same player twice.

Short attention-span?

ABSOLUTELY IMPOSSIBLE SITUATION

With all due honors to Newsletter, monthly publication for members of the Writers Guild of America/west, we quote, exactly:

"Will Gould reports that this story conference took place on Feb. 8:

Writer: We open on an earthquake, see? Somewhere in the middle, we got these three guys coming back from the moon. Now for a powerful close, we wind up with a total eclipse. Great, eh?

Producer: OUT!" ***

FASCINATING TIDBITS

According to a recent announcement, the "moompitcher" Academy, continually on the receiving end of historical material involving the film industry, recently hit the jackpot with a genuine curiosity — a recording of "Kashmir Love Song" made by Rudolph Valentino on May 14, 1923.

On the other hand, Barbara Merlin contributed 42 oversize stills from the Mirisch Co. publicity department.

Well, where else she could get them filed for her? ***

BRANDED BEEF — ON THE HOOF

Disney Studios did it. They branded a



HAROLD LLOYD, the man who parlayed a flair for comedy, a pair of lenseless horn-rimmed glasses and a shy gullible look into a multi-million dollar fortune and immortality as a film star, died last month (Mar. 8) of cancer, age 77. Long retired from the screen, Lloyd had devoted most of his energies in his latter years to being a Shriner, receiving the organization's highest honor — Imperial Potentate — in 1949. For the record, his first two-reeler was "Bumping into Broadway". His first independent production was "Girl Shy". ***

Texas longhorn with 15 authentic identifying symbols — bells, coffins, chairs, jug in the shade, clover cross, heart and arrow, and others — and left the beastie still on the hoof.

Tricky decor, accomplished with paint and an electric razor, is essential to producer-writer Bill Walsh's screen story about an eccentric old rancher and his Mexican sidekick on a one-cow trail drive.

Titled "Scandalous John", the film also stars Alfonso Arau, Michele Carey and Rick Lenz, with direction by Robert Butler. It's slated for summer release. ***

ON THE MORE SIGNIFICANT SIDE

Lawrence Kilty, who most recently operated a film cost-management consulting firm, has joined Hanna and Barbera as director of marketing development for the firm's industrial and educational film divisions.

A founder and board member of Community Television of Southern California (KCET, Channel 28), Kilty recently completed a nationwide survey of ETV stations and networks for KCET to determine production needs for use of

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animated film.

He is also the former four-term business representative of Local 839, Motion Picture Screen Cartoonists and, among other things, served as a special legislative representative to the California State Legislature and the U.S. Congress.

Miss Chaisworth, Sharon Fritz and
Chad Everett



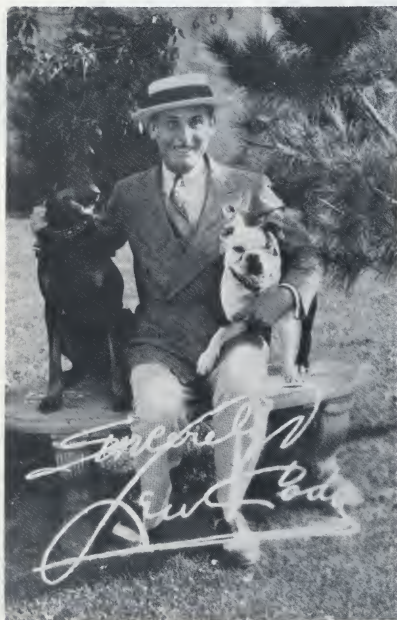
Chad Everett star of CBS TV's Medical Center accepts plaque designating his new role as Chatsworth's Honorary Sheriff for 1971 from Chief Ed. M. Davis the communities Honorary Mayor.



For The Classic Film Buff

■ STUDIO Magazine innovates a direct appeal to classic film fans — and to collectors of movie memorabilia. We have a new editorial department and a new classified section especially for movie hobbyists. We'll be running feature stories on the "big ones" of the old days, along with actual size reproductions of autographed photos of the stars of the 20's and 30's. If you express interest, we'll set up a Letters Column, where you can exchange data with other readers, ask questions and, hopefully, get answers. Pass the word along. *

ORIGINAL AUTOGRAPHED PHOTOGRAPHS OF THE SILENT STARS OF YESTERYEAR



LEW CODY (1884-1934) was born Louis Joseph Cote, made his debut in films as "Comrade John" in 1915. A typical romantic leading man of the silent era, Cody was the epitome of "suave and debonair", carried the movie roles over into his personal life. One of his last films — "I Love That Man", made in 1933. ***

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Carl Laemmle — The Little Trust Buster

by Frank Taylor

By the time 1915 arrived movies had established themselves as a national occupation. Everybody it seemed was spending time at the local nickelodians and picture houses. Even Vaudeville was using short movie subjects at the end of a live show.

Hollywood was becoming the center of film production for the world and could boast a large film colony and a few makeshift studios where hundreds of two reel subjects were being ground out. Of course, other things were happening around the country too.

In January the first transcontinental telephone was put into service, followed by wire-less communications between the United States mainland and Hawaii. Exciting things were happening—everywhere, it was a happy time.

Historians seem to agree that 1915 was a vintage year for Hollywood. Charlie Chaplin, the almost unknown comic discovered by Mack Sennett was a rising star, "Birth of a Nation" had just been finished by D. W. Griffith, and a fellow named Carl Laemmle was converting a former chicken ranch outside Hollywood, (Population 14,000) into a place he called: "Universal City."

Laemmle's new creation was the first, full fledged studio built exclusively for movie making and contained a zoo, sound stages, Western town, Oriental Street, administration buildings and had its own mounted police force. Laemmle was so open minded he even had a lady cop on the payroll!

The day Laemmle opened his new "city" 15,000 people were waiting. At the head of the spectators was a troop of movie cowboys and Indians. Giving his symbolic gold key a twist in the lock to open the studio gates for the first time, Laemmle had to jump out of the way as the horde of mounted riders and excited public charged onto the lot. It was March 15, 1915 and a new era was about to start.

Smiling from the safety of the sidelines with aging Buffalo Bill Cody and opera diva Madame Schumann-Heink, five-foot, three inch Laemmle waved the throngs on with his gold key. He probably had little time to reflect on the previous 51 years of his adventurous life that day and the long hard road he had trod to reach this milestone.

As the employer of 500 people, and the owner of the newest studio in Hollywood, Laemmle may have forgotten the frightened, sea sick youth of 17 who had set out from America with little more than his father's blessing and a \$22.50 steerage ticket bought with borrowed funds.

It fell his lot in New York to spend several years working for \$3 per week. To supplement this meager food he and a friend trudged through snow and blizzards delivering papers to earn enough extra money to live on. Years of struggle with a new language, customs and country hardened Laemmle physically, but inside he was still the same warm, good



Years ahead of his time, Carl Laemmle was the first studio boss to recognize Western movies as a major film subject. Turning out hundreds of them and making stars of Tom Mix, Hoot Gibson, Harry Cary and Buck Jones: Laemmle set a trend the industry more than 50 years later is still following. He is shown here on the wing of a plane about 1915.

natured human being that endeared him to thousands in later life.

By the time he reached the age of 38 he could look back on a mildly successful career as a haberdasher in Oshkosh, Wisconsin. Comfortable? Yes, but rich? No. But 1906 proved to be a turning point in the little German's life. After asking for more money and being refused by his employer, Laemmle moved out of Oshkosh and left the clothing business for good. Taking his little family to Chicago he decided to invest his future time and money in a movie house.

Carl Laemmle started his first movie house at Chicago in 1906. That year William Fox, who later founded Twentieth-Century Fox, was still sponging clothes for a living, Samuel Goldfish (he later changed it to Goldwyn) was a glove dealer, Jesse Lasky earned his daily bread by playing a coronet in an orchestra, and that durable Western hero Tom Mix was a United States Marshal.

Adolph Zukor had only recently left his furs for the theatre, and the Warner brothers had begun exhibiting motion pictures. Will Hays was just starting to enter national politics.

Hardly had Laemmle established himself as a novice exhibitor when the Motion Pictures Patents Company was formed. This combine extracted a heavy toll of money from every foot of film that was exposed and shown anywhere in the United States.

Backed by millions of dollars in resources and such business giants as Eastman Kodak, and Thomas Edison thousands of small businessmen in the movie industry were forced into line with the giant trust, feeling that they couldn't afford to fight it.

As exhibitor after exhibitor paid up the trust tightened its grip and settled back to reap the money pouring into its coffers. The sole owner to buck the graft and monopoly of the Motion Picture Patents Company was Carl Laemmle. Denouncing it, through newspaper ads, he started a fight that was to drag on in the courts for nearly six years.

It would bring him near the point of bankruptcy, and hang like a pall over his head from 1909 to 1915 but his stand was eventually upheld by the courts and federal government. In October 1915 the shout went up: "The trust is bust!" "Uncle Carl!" as his employees now called him was dubbed: "The Little Trust Buster."

Laemmle may have been thinking about his still pending battle with the trust as the Universal City Studios ceremonies progressed but he gave no hint of it. In sports that year Jack Johnson was bending silver dollars with his fingers, Billy Sunday was Bible thumping his way through Philadelphia and Henry Ford was turning out his millionth automobile.

Before December, Laemmle could look back with satisfaction on 250 finished movies turned out at his new studio. The first one, "Damon and Pythias" featured a chariot race long before anyone had thought of making a movie called "Ben Hur." A splash-filled number that followed it was "Neptune's Daughter," which had Annette Kellerman as its star.

In the next brash years of his reign of Universal City, Laemmle found jobs in his films for Harold Lloyd, Mae Murray, Pearl White, Lew Cody, Betty Compson, Rex Ingram, Rudolph Valentino and Eric von Stroheim. Laemmle had a special brand of kindness and was far in advance of the times when he gave women jobs as directors on his movie sets.

Another immortal star of the movies, Lon Chaney owed his "discovery" to Laemmle. Starting as a \$35 a week "character man," Chaney rose under the guidance of his little boss to the rank of super star at \$2008 per week. In the "Hunchback of Notre Dame" and other classic films, Chaney thrilled millions. More than 42 years have passed since he walked the sets of his film classic, "The Phantom of the Opera." Yet, the same opera boxes and sound stage are standing on the Universal lot, largely unchanged since the days of his silent films—a tribute to a great artist.

Before his retirement in 1936 Laemmle was to blaze many new trails for the medium he loved. His reputation for being the kindest man in Hollywood was richly deserved. During the terrible years in Germany after WW I when thousands of people were going hungry and inflation of mammoth proportions stalked the land, Laemmle without fanfare or publicity quietly put hundreds of starving people in his home town of Laupheim, Germany on his payrolls.

When death stopped the heart of the stout little giant in 1939 thousands mourned him. His finest hour came in 1930 when the picture he championed, "All Quiet on the Western Front" was given the best picture Academy Award, and its director, Lewis Milestone the best directorial Oscar.

"It is a picture I think will live forever," Laemmle said at the time. Thirty-seven years later critics still agree with the man who brought his own special brand of fun, excitement and terror to the screens of America. The warm, friendly immigrant from Germany gave his adopted land the gift of his heart. "Uncle Carl" Laemmle is unique in the history of film giants and studio owners. As his cowboy stars used to say in Universal City's Western Films, "He was a square shooter."



CARL LAEMMLE (center) on his 66th birthday in 1933. (Can everybody identify the people at this party?)



MYRNA LOY (1902), was born Myrna Williams and grew up in the shadow of Hollywood, started her career in Oriental roles and went on to become one of the great stars of sophisticated comedy, none more famous than that of the helpful wife in "The Thin Man". She also gained another kind of fame as the model for the youthful nude statue which dominated the entrance to Venice (Calif.) High School for many years. ***

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A new Film Collector's Year Book, size 5 x 8 consisting of 28 pages and costing \$3, has been published by Tedd Riggs. Containing the names of collectors, film and material sources it is an excellent reference book. Tedd Riggs — 805 Bridgewater Rd. Knoxville, Tenn.)

SFV & West Coast Cinephiles Bulletin

The Los Angeles-San Fernando Valley Chapter of Cinephiles who met recently at the home of Howard Dekan, 8622 Wystone Ave. Northridge (Calif. 91324) are issuing a Club Bulletin. They plan to meet regularly and have good showings. Cinephiles and prospective ones too can join

Focus On Film

FOCUS ON FILM — The Tantivy Press. Peter Cowie, 108 New Bond St., London W1Y0XX. Here's a new professional magazine from England. Contains news of the current movies without the cheap sensationalism prevalent in most of the American movie mags. The first issue Jan-Feb 1970 (Cost \$1) "Focused" on TRUE GRIT, BOB HOPE, EDWARD EVERETT HORTON, TUESDAY WELD biographical stories, current films and others. IMPORTANT — Information on silent comedians has smaller pages. Subscription 12 issues per year . . . \$2.50.

Two Magazines Combined

ERBDM — C.E. Cazedessus Jr., — P.O. Box 550, Evergreen, Colo. — 80439, has been combined with his FANTASY COLLECTOR, resulting in a combination Burroughs publication — fantasy advertising publication. New publication has smaller pages. Subscription 12 issues per year . . . \$2.50.



WILLIAM T. KIRK, executive director of the Motion Picture and Television Relief Fund, Shirley Mansfield, president of the Motion Picture and Television Country House and Hospital Guild, Mrs. Lois Gordon, director of the Volunteer Group and Mr. George L. Bagnall, Fund President. The occasion was the Volunteer's Awards dinner at which time the "blue ladies" as the volunteers are affectionately called, were "pinned" for the many hours served. Forty-four volunteers were honored. A surprise presentation was trophy to Lois Gordon by the "Blue Ladies".

Fred Myrow, former composer-in-residence with the New York Philharmonic orchestra, has been signed to compose an original score for Warner Bros.' "Stop!" which Paul M. Heller produced on location in Puerto Rico.

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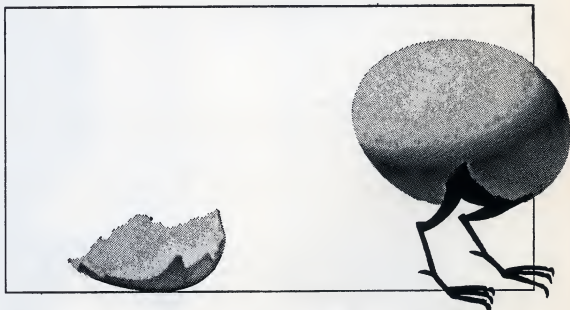
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DISCourse

by John R. Packer & Mellette

↑REDEYE' a new group on Pentagram Records, recently had the AM radio hit "Games." Then they went to greater heights with their first album "Redeye," and are just about to release their second album, "One Mans Poison."

Maybe their success is luck. They went into Al Schmitt's office (producer for the Jefferson Airplane) and presented him with some "garage tapes." Al liked them... next thing you knew they had a top 40 hit. They played their first concert after being together for only 6 months, when most groups have worked at it for years.

We interviewed Don Hodgkins, leader and writer, and "Red" Mark, lead guitarist and vocalist to find out how it all happened.

Q: "Where are you from?"

"Red" Mark: "We live in Orange County... not originally but that's where we have been living the last few years."

Q: "Were you and Dave in any other groups?"

Mark: "We were both in the Sunshine Company."

Q: "Do you enjoy the critics comparing your sound to other groups like Credence Clearwater and Crosby, Stills and Nash?"

Dave: "We don't sound like those groups but that is the only thing people can relate to. Everybody has to relate to something."

Q: "Do you relate to anything particular in your music?"

Dave: "I suppose we're influenced by all kinds of stuff, the Beatles, Springfield, Crosby, Stills and Nash and who ever."

Mark: "I think especially Springfield but you can't compare us. We have even been compared to the Moody Blues."

Dave: "Some guy in Sacramento called

our music acid-country!"

Mark: "Our music has a little variety but not THAT much. We basically do country-rock."

Q: "What have you had to go through to get where you are now?"

Mark: "Poverty... We geared ourselves in the beginning to a club band. But that didn't work. The group was a very good copy group. But when it came to original songs, we were too hung up trying to keep up on the latest big hits. So we just had to stop that and concentrate totally on original material. We had to pick up side jobs. I worked in a club checking I.D.'s. It doesn't work to try and combine playing club gigs and work on original material. At least it didn't for us."

Dave: "After being turned down by a few people, we took what we had done to Al Schmitt. Al heard the tapes and I guess he liked what he heard because he wanted to go into the studio with us. So we did. Then the contracts

"REDEYE" — (L to R) Dave Hodgkins — leader & principal writer, Bill Kirkham — bassist & vocals, "Red" Mark — lead guitar & Vocals, Bobby Bereman — drums.

came from that point on. We were fortunate... believe me, especially considering how young the group is... 6 months."

Q: "What's the name of your next album?"

Mark: "One Mans Poison."

Q: "Does the title relate to what's on the album?"

Mark: "I think so."

Dave: "Remember that phrase one mans poison is another mans medicine. Something like that."

Q: "Do you see any progression from your first to your second album?"

Mark: "Our second album is much more involved. I don't mean long renditions of songs. The group is getting much more together. The first album was

Photos by John R. Packer





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just a little sterile because we had never played our songs in front of an audience. The second album has a "lived with" feeling and is ten times better sounding."

Q: "Have you ever written a song about Orange County?"

Dave: "The song 'Walter Why Not?' on our second album was an experience that happened to me ... I went to Knott's Berry Farm and my hair was about as long or a little bit shorter than it is now. I went out their and I was dressed really decent."

Mark: "For you ... yaa"

Dave: "But they wouldn't let me in. They said your hair is down over your ears so you can't come in Walter Knott's Berry Farm. So I wrote a song about it. About four months later I found out that they changed the rule."

Q: "What are your future plans?"

Dave: "Well we are going to start working on our third album."

Q: "Do you think you will always want to perform on stage?"

Dave: "I think I would be terribly bored if I was to sit down and just become a writer, exclusively."

Mark: "I don't think I could survive if I couldn't perform."

CHICAGO is still the best of the big band rock groups and proves it with their latest L.P., "Chicago III." I only wish they would condense their efforts and release one record at a time. The music becomes a drag by the time side four rolls around.

Kama Sutra records has a beautifully complete rock and soul L.P. in "Detroit-1984" by Albino GORILLA. It features updated Motown greats such as "Going To A Go Go," "Cloud Nine," "Bernadette," and "Ain't No Mountain High Enough" neatly strung together with appropriate instrumental interludes. A thoroughly enjoyable musical adventure.

"Cry of Love" is Jimi Hendrix's last album and it is so good it's hard to believe. Usually I list highlights of new L.P.'s, but in this case every cut is a highlight. Just buy the record, sit back and listen to the greatest at his best.

SEATRIN, a new sextet on Capitol records, is truly a band's band. They are tight, versatile and highly accomplished musicians who have gained the plaudits of fellow musicians including Elton John and Bernie Taupin. Each cut could stand as a hit single, but my favorites are "Broken Morning," "Home To You," and

Turn to Page 28



Dining & Doings

WITH GENI CHARLESWORTH

†It is amazing, dear diners 'n doers, how many ethnic restaurants have sprouted and thrived not only in our own San Fernando Valley, but throughout Southern California. I cannot positively state, but I believe we must now boast a wider variety of dineries than our celebrated Northern neighbor of San Francisco.

For example, friends recently called my attention to two very fine restaurants, both in different areas and both quite good at what atmosphere and ethnic foods they offered.

Nate and Margaret Brown invited me to join them in exploring the culinary hospitality of Viva!, a casual, sprawling Mexican-decor place, but unusually situated in that it overlooks the bridge trail leading out of Pickwick stables in Burbank. Located across from the recreation center at 900 Riverside Dr., Viva! is capably and genially operated by Harry Martin, and his lovely Southern



Pretty petite Madame Eiko (front center) owner-hostess of Steak House Ten, 16519 Ventura Blvd., Encino, poses with our own Society editor, lovely Fran Erwin and actor-husband, Bill, (in a rare-unpublished photo) after a recent visit to the Teppan-style restaurant.

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wife (Paducah, Kentucky) Frances — sometimes aided by their son, Harry.

We enjoyed the convenience and deliciousness of well-chilled Margaritas at \$6 per litre (a half for \$3.00) and nibbled on Mexican pizza which accompanies the drinks admirably. Frances, who hosted and directed suggestions, mentioned Viva's variety of appetizers which most Mexican-style places do not have on their menus.

Although I chose the usual combination for dinner (beans, rice, taco and cheese enchilada) it was very good ... better than average and without the underlying bitterness in some red sauces I've tasted. My friends, the Browns, seemed pleased with their selections too so Viva! totalled-up to a most pleasant evening. Plenty of parking and a most attractive lounge, the Acapulco. Many other specialties plus childrens' plates at \$1.25. Res: 845-2425.

†My peripatetic pals, Rick Richards and Charles Gwynn recently discovered a perfectly charming little entertainment-dinning place which they shared with me. Appropriately named La Cana Dolores Fernandez because the owner-hostess AND entertainer (with excellent aids by Vicente and Victor) is lovely Dolores Fernandez, former touring international star of Flamenco.

Located at 4824 Vineland, North Hollywood, this petite nitery is an example of what creative ability can do because Miss Fernandez both supervised and worked with talented artists to re-create a beautiful stage backdrop of old Granada and the many other splendid Spanish touches in La Cana Dolores.

A pitcher of Sangria goes at \$6.00, but the wine list carries a variety of Spanish sherries, red and white wines as well as French and a few Portuguese wines at medium prices. The menu, during our



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visit, was primarily Lebanese with exception of La Cana's version of Paella, a Spanish dish of rice, chicken and seafood touched with saffron.

The Chef's Delight (for two persons) turned-out to be our delight because it was a tempting Lebanese goodies assortment. Served piping hot, it featured meat pies, stuffed cabbage rolls, meat cake with cracked wheat and pinon nuts, and a desert of baklava. Very good at \$10.95, for two, of course. Rick pronounced the shish-kebab at \$4.95 to be excellent, and Charles enjoyed the Paella — presented beautifully, too.

The exciting entertainment of Dolores and her two superb dancers added the "capper" to our evening. She mentioned adding a more complete Spanish cuisine menu was in the near future. They are open nightly, I believe, except Sundays

Turn to Page 6



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Scene

JACK ONG

ON FILM

■ **LITTLE MURDERS** — A few of Jules Feiffer's People have been brought to the screen in living color, and it won't take anyone long to recognize a few of them: just review some of your neighbors.

In his first directorial effort, Alan Arkin (star of "Catch-22", "Heart is a Lonely Hunter", etc.) appears to have employed the best of all he's absorbed from his own directors. The attention he's paid to detail in virtually every frame would cause Mike Nichols to do a double-take.

Arkin has drawn excellent performances from Elliott Gould and Donald Sutherland, both at their best since "M*A*S*H" ... and that's pretty good. Gould plays a less-than-passive photographer, long since copped out, who decides in a moment of hysteria to commit. Sutherland, in a cameo, is a con-minister without scruples.

Marcia Rodd as the fated heroine is fine too, going her way calmly as she encounters gangs of muggers, The Breather with his obscene calls, her ridiculous family, and Gould.

What is best about "Little Murders" is the believability of the action through all of Feiffer's social satire, fantasy and hysteria. When everyone starts shooting at everyone else, you get the strange idea that it's time to think.

■ **THEY MIGHT BE GIANTS** — Another film with plenty of social fantasy. In this case, the fantasy is rather strained. George C. Scott is excellent as a classic paranoid who thinks he's Sherlock Holmes with Don Quixote undertones. And Joanne Woodward is his Dr. Watson; she starts off taking him on as a case to cure and winds up accompanying him in his search for the evils against him.

"Giants" has some excellent comedy bits, as when Scott and Woodward invade a telephone information operators' office in search of the enemy. The movie's chief asset is the teaming of these two fine performers. They play beautifully off each other.

ON STAGE

■ **VICTORY CANTEN** — This is the play for anyone who wants to see or remember a bit of the shoulder pad/tap dance/every tale has a happy ending era. The Sherman Brothers (writers of "Mary Poppins" music score) have whipped up a bright little musical based on the Forties and WWII days, with Patty Andrews, no less, leading an energetic cast. At the Ivar.

■ **THE TRIAL OF A. LINCOLN** — Henry Fonda stars in the opening drama of the Spring season at Hollywood's Huntington Hartford Theatre April 7.



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Dining & Doings

Continued from Page 3

but check via 769-7878 for reservations and hours.

†If you have a "yen" for Japanese food as much as I do, you'll enjoy noon-time dalliance in Benihana's Encino restaurant, 16226 Ventura Blvd., open noon until 2:30 P.M.

This colorful chain of restaurants which originated in Tokyo, we feel, has helped to popularize the enjoyment and knowledge of the careful preparation and many styles of Japanese cookery.

The Encino Benihana, according to mgr. Sammy Sugiura, is now offering a special businessmen's luncheon - hibachi shrimp appetizer, hibachi chicken entree with vegetables, steamed rice and green tea for \$1.90. Secretaries may enjoy a hibachi shrimp luncheon with vegetables, rice and tea for \$1.70. At these low prices, it's your chance, diners and doers,

to get acquainted with Japanese cuisine.

If you're "over the hill" nightimes and hungry for Japanese cuisine, by all means sample the service and Hospitality of Benihana's newest dinery, No. 38 N. La Cienega (just across Restaurant Row Lawry's). It's a beautiful place patterned after the famed Palace of Nagoya. Open for lunch noon to 2:30 - dinner from 5:30 P.M. Res: 659-1511.

†A note from the people representing still another new Japanese restaurant, this one in Little Tokyo named Horikawa after owner, Yasuo Horikawa of Tokyo. This is another large, complex dinery with a teppan steak room, sushi bar, cocktail lounge and banquet room.

We didn't get to attend Horikawa's debut, but it should definitely add to the attractions of dining in downtown Los Angeles. Horikawa, 111 S. San Pedro, Res: 680-9355.

†By the by, our new convention center due to open next July will provide banquet facilities large enough to serve upwards of 11,000 persons according to Bruce Davis, newly-appointed general mgr. of Greyhound Food Management Inc., concessionaires for the center.

†The Lee family who established their popular Ho Toy's Cantonese dinery almost seventeen years ago, recently passed the seventh milestone of moving from Ho Toy's original site into the sparkling big restaurant-cocktail lounge and food-to-go dept. they now occupy.

†We've heard lots of intriguing things about the Weinstube, 17739 Sherman Way in Reseda, but so far, haven't checked it out personally. Understand they have some very good German specialties plus continental dishes and a highly presentable wine and beer list.

†Spicy doings in Wally Branch's Yankee Pedlar Inn, 3820 Riverside Dr., Toluca Lake! How about curry of chicken Bombay or maybe chicken Jambalaya, a dish reminiscent of the bayou country of New Orleans in a tangy creole sauce.

Chicken Kiev also takes on a new taste appeal as prepared by Yankee Pedlar chefs, and a "gourmet vacation Hawaiian-style" is expressed by chicken Kahlua baked in a pineapple shell with coconut milk, freshly shredded coconut meat, Island spices and liqueurs.

Reservations 842-4881 are recommended.

†At opposite ends of the Valley, The Queens Arms, 16325 Ventura in Encino, and Kings Arms, 4323 Riverside Dr., Toluca Lake both offer unusually good adventures in dining. Kings Arms is currently featuring a daily dinner buffet, 5 until 7 P.M. weekdays, and 4 until 7:30 P.M. on Sunday. Regular dinners \$3.50 to

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KEYBOARD VIRTUOSO . . . That's piano player Gene Mack, beginning a long run at the Yankee Pedlar Inn in Toluca Lake. Mack will display his talents Monday through Saturday from 9 p.m. to 2 a.m.

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Entertainment in both of the restaurants with reservations suggested in both Queens Arms (788-1330) and Kings Arms (845-2664).

More next month, amigos! ***

Places To Go

VISITOR'S GUIDE

□ San Fernando Valley, suburban area of beautiful homes . . . small estates . . . luxury motels . . . hotels — many interesting communities with busy business areas . . . a year around ideal climate for casual living . . . a population of over one million. The Valley within an area of 235 square miles comprises the cities of Burbank and San Fernando, Universal City, occupied by Revue and Universal movie studios, and the areas lying north of Mulholland Drive, which includes the communities of Canoga Park, Chatsworth, Encino, Tarzana, Granada Hills, North Hollywood, Northridge, Pacoima, Panorama City, Reseda, Sepulveda, Sherman Oaks, Studio City, Sunland, Sun Valley, Sylmar, Tujunga, Van Nuys, and Woodland Hills.

BUSCH GARDENS . . . 16000 Roscoe Blvd., Van Nuys, features 17½ acres of lakes, lagoons, and exotic bird show. Guests ride a skyrail, see beer brewing process and are invited to sample Anheuser-Busch products. Open 10 a.m. to 4 p.m. Closed Mon. and Tues. Further information call (213) 786-0410.

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Annual Renaissance Pleasure Faire

Merrie Olde England of the 16th Century will come to life again in Southern California the last weekend of April with the opening of the 9th Annual Renaissance Pleasure Faire & Springtime Market.

Like the ancient pilgrimages to Canterbury, thousands of families will flock to the old Paramount Ranch in Agoura for four weekends, April 24-25; May 1-2; 8-9; 15-16. The countryside will be turned into a storybook setting of lords and ladies, minstrels and sorcerers, huntsmen and peasants frolicking among festooned stalls.

The unique event which has now attracted national attention is an authentic re-enactment of country fairs during the time of Queen Elizabeth I, some 400 years ago.



Nearly 200 of the finest craftsmen in California and the West, working with the traditional materials and techniques of the Medieval and Renaissance Periods, offer the largest assemblage of fine craftware in one place to be found anywhere in the United States today.

Open each Saturday and Sunday from 10 a.m. to 6 p.m., fairegoers will encounter almost continuous entertainment throughout the meadows and glens. There will be wandering jesters and minstrels, Renaissance choral, instrumental and dance groups and commedia dell'arte players upon several small stages and in grassy dells.

Romps, farces and plays of the period along with daily pageants also are

presented upon the great Elizabethan stage.

Fairegoers are encouraged to come in costumes of the Medieval or Renaissance Periods and step back into history for a brief moment. Free costume brochures may be had by writing to: Faire Costumes, P.O. Box 46070, Los Angeles.

To reach the 9th Annual Renaissance Pleasure Faire & Springtime market from Los Angeles, take the Ventura Freeway West to the Kanan Road exit and follow the signs. ***



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MAGIC MOUNTAIN'S HOSPITALITY HOUSE is now open to the public Wednesday through Sunday, 9 a.m. to 5 p.m. adjacent to park construction site near Valencia. Displays include scale model of new 200-acre amusement park, a race car for the Grand Prix ride, carousel horse, model of 65-ft. cascading waterfall and renderings of park. Take Interstate 5 (Golden State Freeway) north to Magic Mountain/Saugus off ramp. Turn left under freeway and follow signs.

NBC COLOR TELEVISION STUDIOS - Some of the nation's top-rated shows originate "live" from these studios. Many TV films are made in the Valley area, with the facilities of Revue, Screen Gems, and Mark VII Productions located nearby. 1 hour guided tour behind the


scenes of television productions. Free TV tickets. 3000 W. Alameda, Burbank. TH 5-7000, Ext. 2194, reservations.

WM. S. HART MUSEUM & PARK, 2415 N. Newhall Ave., Newhall. Open 10 to 5. Collections on exhibit include works of Charles M. Russell, Western artist, and a display of famous firearms. Hart's early California ranch equipment and relics. Horses, buffalo, other animals are kept on park grounds. Park is closed on Mondays. 35 miles from Hollywood. Take Hollywood Freeway to Sepulveda to U. S. No. 6 at Newhall. A treat for Movie fans!

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Lee Graham

MAN ABOUT TOWN

†Melina Mercouri was here briefly on a cross country tour to promote "Promise At Dawn," the seventh film in which she starred under the direction of her husband, Jules Dassin. You may recall it was Dassin's "Never On Sunday" which vaulted the dynamic actress to international fame. On the eve of her departure I attended a cocktail party in her honor at the Maisonette Room of the Beverly Hills Hotel. She told me how exhausted she was, going from city to city, but she was still exuberant and dazzling in a white Dior djellabah with applique jeweled Egyptian necklace.

Now living in Paris, the private lives of the Dassin's are as dramatic as their films. Ironically, modern Greece's gift to the world is also a Greek in exile. She is a passionately outspoken critic of the present military junta which governs her country and her next film with Dassin will assail the incumbent governing powers. Jules is also an exile. After the infamous Blacklist when a fellow director branded him a Communist before a Congressional committee, came banishment to Europe. For five years he was unable to get work, then a French producer let the Connecticut-born expatriate direct "Rififi", an instantaneous success. His interest in Greece and its history started when he met Melina in 1955 at the Cannes Film Festival. Well, you couldn't ask for a better teacher!

As might be expected, a soiree for such a distinguished visitor as Mercouri brought out people one seldom sees on the party circuit. Two former co-stars, James Garner and Peter Ustinov came because of their admiration for the honoree, as did Barbara Stanwyck. From the literary world, Jacqueline Susann, Paddy Chayefsky, and Gwen Davis mingled with Mervyn LeRoy, Nancy Sinatra and Ross Hunter, the Gregory Pecks, Milton Berles, Freddie Fields (Polly Bergen), George Schlatters (he told me he's "promoting sanity"), and an unexpected but welcome guest, George Kennedy who escorted Dorothy Manners.

With the exception of the upcoming Academy Awards, the most highly regarded are the Golden Globes presented by the Hollywood Foreign Press. Their 29th awards were held in the International Ballroom of the Beverly Hilton preceded by a formal dinner.

The evening was full of surprises. If an award had been given for least likely twosomes, it would have been a tie between Jo Ann Pflug and Jack Palance and Dyan Cannon and Leslie Bricusse.

Rita Hayworth, in high spirits, did an impromptu shimmy and shake to "Put the Blame on Mame." Also feeling good was hefty Shelley Winters who giggled through a speech. Joan Crawford, heavier but still regal, shocked some with her profanity. But it was Carol Burnett who provided the biggest surprise by ripping off her wig as she accepted for the best comedy television show. Funees!

Maybe I should have checked into the Beverly Hilton because a night later I was back for the B'nai B'rith dinner honoring producer Stanley Kramer as Man of the Year. Co-chairman Anthony Quinn and Mike Frankovich hosted a cocktail party in the Royal Suite for the dias and press before dinner in the International Ballroom.

Toastmaster Milton Berle introduced Sugar Ray Robinson with "He's half Japanese — every December 7th he attacks Pearl Bailey." And that's as much as I can repeat in a family magazine. With Jonathan Winters, and Don Rickles, the remarks got much bluer. Others on the dais were Fred Astaire, Burt Lancaster, Jimmy Durante, Mickey Rooney, Ricardo Montalban, Diahann Carroll, Jack Warner, and Fred MacMurray.

The only performer who didn't make it was Pearl Bailey, scheduled to do "Hello, Dolly" with Gene Kelly. However, Berle came to the rescue in a mad drag of pink feathers from picture hat on down. Following their hilarious duet, Kelly wondered if the boys in the band (gentlemen of the orchestra) should play "God Save the Queen."

The Beverly Wilshire Hotel is now the home of two distinguished ladies — both writing books. Adela Rogers St. Johns, one-time giant of sob sisterhood, returned to national prominence in her own "write" as author of "Final Verdict," "Tell No Man," and "The Honeycomb." For 50 years she had been covering the century's top stories — Lindbergh kidnapping, Windsor affair, Oakes murder, etc. The first woman sportswriter, 76 and a great-grandmother, is concentrating on a new novel, "The Second Mile."

Colleen Moore, ironically, dedicated her first book, "Silent Star" to Adela Rogers St. Johns. The short-bobbed epitome of flaming youth retired in 1934 and moved to Chicago. Her husband, Homer Hargrave, died last year. While working on a follow-up to "Silent Star", Miss Moore, in her late sixties, is getting away from memories and the cold of the Windy City.

Leslie Townes Hope and Benjamin Kubelsky were hosts for Star Night at the



MELINA MECOURI AND LEE GRAHAM

Santa Monica Civic Auditorium benefiting the Los Angeles Music and Art School. Sixty-seven year old Bob Hope and thirty-nine year old Jack Benny (okay, he's really 77) put on a great show.

"I see myself so much on the late show, I feel like Ralph Williams' illegitimate son," Bob Hope quipped. Jack Benny, like Jascha Heifetz, puts the violin under his chin. The similarity stops there.

Both Leslie and Benjamin survived vaudeville, moved on to Broadway, radio, movies, and television. Another thing in common — they have stayed married to one woman. Peripatetic Bob is away so much, Dolores keeps towels marked "Hers" and "Welcome, stranger." The Hopes have been married for 37 years (four children). Jack and Sadye Marks (for some reason she changed it to Mary Livingstone) have been married 44 years. Jack never jokes around the house and Mary says, "I think of him as an attorney or something."

It's been nine years since a hyphenated last-nameless songstress stepped demurely on stage at the Academy Awards looking as though she'd mislaid the Junior Prom. Ann-Margret blasted off with "Bachelor In Paradise" and she's been going strong ever since. Besides motion pictures (ranging from "Bye, Bye Birdie" to the unreleased "Carnal Knowledge"), and night clubs, Ann-Margret has had two TV specials of her own. She just closed at the International Hotel in Las Vegas in a lavish revue, "AM/PM".

Following the premiere performance, we attended a reception in honor of the Swedish beauty. Naturally, her husband, Roger Smith who co-produced "AM/PM" was there. When they're here the Smiths live in the seven-acre Beverly Hills estate once owned by Humphrey Bogart. Their collection of "wheels" assembled in the garage includes a sable-colored Rolls Royce, a powder blue Jaguar, "His" and "Hers" motorcycles, a 14-carat-gold electric minicart and a six-wheel amphibian. No transportation problems for the Smiths.

Neil Simon's ninth straight hit, "Last Of The Red Hot Lovers" is at the Huntington Hartford. The wealthiest and most prolific playwright of the past decade is having troubles on Broadway with his tenth show, "Gingerbread Lady", but that's another story. "Lovers" joins such happy Simon comedies as "Come Blow Your Horn," "Barefoot In the Park," "Odd Couple," and "Plaza Suite."

Jack Weston who plays the unlikely Romeo, and one of his three leading ladies, Marge Redmond, were married when he was appearing in Broadway's "Bells Are Ringing" and she was standby to star Judy Holliday. Shortly thereafter



JACK BENNY & BOB HOPE

they left "Bells" to try their luck, which turned out to be good, in California.

An unusual number of industry friends turned out to pay tribute to their fellow citizens, the Westons, on opening night. Asa Maynor and Rhonda Fleming, both in the process of divorcing their husbands, were with Henry Berger and Marty Lewis, respectively. Those perennial first-nighters, Valleyites Vickie and Jack Oakie, both wore fur hats to match their coats. John Marley was

receiving congratulations on winning a role in "Godfather" as well as his award nomination for "Love Story" and Dan Dailey who was at the Hartford in "Odd Couple" and "Plaza Suite" said he wished he was back in this hit.

When asked why he turned down the lead opposite Raquel Welch in her new picture, Richard Burton answered, "My wife had something to do with it." I'll bet that's a masterpiece of understatement.



ANN-MARGARET



JOAN DELANEY IS REALLY READY FOR EASTER! — Joan Delaney not only has these two Easter surprises for her young daughter, but she recently co-starred in an American International movie entitled "Bunny O'Hare." How rabbit-ready can you be? You'd never guess it, but in the film Joan plays a policewoman who pursues bank robbers Bette Davis and Ernest Borgnine, who are disguised as hippies. **JOAN LIVES IN STUDIO CITY.**



SNOW-TIRED — We all know that snow can stop an automobile, a train, a plane . . . would you believe, a camel? Relaxing here, because she can't move anyway, is Shagran, the camel ridden by Peter O'Toole in the forthcoming new presentation of the Sam Spiegel-David Lean production, "Lawrence of Arabia." Working to dig Shagran out are Columbia Pictures crew members during winter location shooting of scenes on the Mountain of Mulhacen.

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Sarah Miles...



SUN HAT — Safe from the sun, Sarah's freckles peek out from her cheeks during one of the infrequent sunny days in the weary Dingle Peninsula where "Ryan's Daughter" was shot.

Sarah Miles has a soft, quiet approach to life that is most often manifested in the stray bits of fashion accessories she adds to her growing collection of impromptu clothing. Already an international star and wife of Academy Award winning screenwriter Robert Bolt, Sarah Miles cuts a wide swath through the supposedly formal world of an English manor house mistress. A casual person, the actress dresses at home in whatever is handiest when she gets up, preferring to avoid rigid, formal attire.

In her mid-twenties, the mother of a handsome young son Thomas, Sarah Miles spends as much time as possible at Mill House, the Bolt's old manor in Byfleet.

Their stable of thoroughbred horses, wide, expansive lawns and quiet stream that runs through the property add to the serenity of country living, something both the actress and her husband adore.

Sequestered in this atmosphere, Robert Bolt has written "A Man for All Seasons" "Ryan's Daughter" and his newest play, which also stars his wife, "Vivat! Vivat, Regina!" which opened to packed houses in London.

Away from the rigid formality of life on the stage, in which her every moment is controlled by a director, and her clothing prescribed by a costume designer, Sarah Miles returns to her casual self.

The pair feel the mounting importance to insulate themselves from the demands



the lady likes hats!



COZY SCENE — Almost smothered in a thick fur coat, Sarah studies a few script pages before going before the cameras. As usual, David Lean is off plotting the next "take" and Sarah has only his chair for company.

PRIM OUTFIT — A neat straw hat designed by Jocelyn Rickards for "Ryan's Daughter" gives the actress the innocent air of a young girl as she looks adoringly at her future husband, Robert Mitchum.

CHIC CHAPEAU — A tweed hat is pressed into service by Sarah Miles during a break in shooting with Robert Mitchum in "Ryan's Daughter".

FLOPPY HAT — Sarah enjoys a day at the beach — without her costume, during a break in shooting. The hat she chose for this occasion almost defies description. It is so shapeless.

of publicity and work, forces which frequently pry the closest relationships apart.

Protected from the commercial aspect of their creative lives, the Bolts have found a haven of solitude at Mill House. They only leave it reluctantly for work on films. The single exception to this was working for David Lean during the production of **RYAN'S DAUGHTER**.

On the set, the expensive, costumes created for Sarah Miles by her old friend from "Blowup", Jocelyn Rickards were patterned after somewhat mundane turn-of-the-century fashions, yet they had a suggestion of flair which accentuated the simple natural beauty of Miss Miles. This was an important consideration that David Lean insisted upon, because he felt the story was that of a very young girl with a confused set of values.

The star spent her hours off camera studying with director David Lean or going over lines for the next scene with her co-star Robert Mitchum. During the nearly two years it took to film "RYAN'S DAUGHTER", she went through a succession of costumes off camera that would have turned the hair of Paris couturiers grey, in quest of comfort and a chance to ease the strain of intense concentration. Her antics delighted the cast and crew, and her pranks, most of which required improvised costumes thrown together on the spot, were legion. The studio photographer realized these escapades made excellent fodder for his lens and this collection of photos is the result. ***

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DISCouse

Continued from 14

"Oh My Love." Side two closes with an excellent version of "Orange Blossom Special" featuring Richard Green on the violin.

"Highway" is the fourth L.P. by the English rock quartet, FREE. It is by far their best. Each song is original and distinctive both lyrically and musically. Paul Rodgers unique vocals are most impressive on "Sunny Day" and "Love you So." I'm sure we'll be hearing a lot more from FREE in the near future.

FACES is another English group you probably remember best as Small Faces. Their new L.P. titled, "Long Player" is great rock and roll, but to fully appreciate it you should see the group perform. The two live cuts were poorly recorded and tend to minimize the groups tremendous ability. If you do buy the album, be sure to blast it through your stereo. It was intended as loud, rock and roll bashin' music.

Turn to Page 32



FAMOUS CORNER — Located in the windows of the Broadway Department store at Hollywood and Vine, more than 50,000 persons saw the MGM movie exhibit.



PHOTO CENTER — Using the modern headquarters of the Los Angeles Photo Center, director Clarence Inman created this exhibit display for "Ryan's Daughter".

EXHIBITS SELL A MOVIE

by Frank Taylor

Using Savings & Loan office lobbies for the promotion of a new motion picture is a bit unusual, even for Hollywood where almost no publicity stone has been left unturned, but as a special campaign to introduce David Lean's "Ryan's Daughter" it worked very well. So well in fact, it might start a new trend in the film industry for the future exploitation of certain types of movies.

When MGM's Home Office at Culver City, California announced the release date of the Lean epic, the usual publicity and public relations channels in the national news media had already been developed and functioning for several months. But studio publicity management felt more should be done on a local level to interest audiences in the romantic love story. A new means of reaching the public was needed, they felt, for a short but intensive exposure prior to the film's opening.

Since my previous experience included an extensive background in display and exploitation, I began to think in terms of creating an exhibit to promote "Ryan's Daughter" exclusively.

It was ninety days until the film's opening at a Los Angeles theatre.

My secretary drew up a list of banks and savings and loan institutions that we felt would be interested in a dignified and attractive exhibit that could be installed free of charge in their lobbies. With this in hand, we started sending letters to the various managers and public relations departments, offering a free display.

While this was in progress, a functional exhibit board was designed and built.

Next came the selection of a theme for the exhibit. We felt that "Ryan's Daughter" had several things going for it. Number one was the director. David Lean had already made 15 films, each a classic, "Bridge on the River Kwai", "Lawrence of Arabia", "Doctor Zhivago" and "Oliver Twist" were all Lean pictures. To date, the director's movies, have earned 32 Academy Awards and nominations, and brought in more than \$300,000,000 at the box office.

With such a formidable reputation behind him, Lean obviously was a strong selling point to any audience. Another factor was the historic setting in Ireland, on the wild, rugged west coast. Not content with an ordinary village, the director had one built (at a cost of \$500,000), as a setting for his epic film of love and romance.

The stars, Robert Mitchum, Trevor Howard, Christopher Jones, John Mills, Leo McKern and Sarah Miles, are known internationally, so there was no lack of glamour or excitement in the cast. Another big plus, was the fact Robert Bolt who authored the screenplay, wrote "Lawrence of Arabia", "A Man for All Seasons" and the screen adaptation for "Doctor Zhivago", plus the current London stage hit, "Vivat! Vivat, Regina."

After making an inventory of the visual materials on hand, it was decided to set up two types of exhibits. One would feature the career of Lean, another

that highlighted the film production behind-the-scenes and the stars.

Posters advertising the film were also used to cover the commercial aspect of the exhibit and fill out the over all display. A number of small enlargements showing the production of "Ryan's Daughter" the stars at work, the village built for Lean, and a host of other important facets of film production were framed.

By this time, the Museum of Modern Art in New York had decided to do a Lean retrospective.

As the original letters of inquiry were answered, we started to select those firms whose areas of influence in the community didn't overlap, feeling that it would be grossly unfair to put a lobby exhibit in one bank then go to a competitor across the street and install an exhibit there too.

This policy was maintained throughout the program.

We also offered each bank or savings and loan firm a choice of colors, and a chance to decide which exhibit suited their needs best.

Once we were assured of a series of prime locations, we expanded our original number of displays from 12 to 24. We realized that we had a very popular idea on our hands when the Los Angeles City Council passed a resolution allowing a "Ryan's Daughter" display to be placed in the City Hall Rotunda for two weeks! It was the first time a film has been honored in this way by the Council.

Later libraries, (because of the literary reputation of Robert Bolt) and the prestigious California Museum of Science and Industry in Exposition Park, (one million visitors a year) joined in offering space for the exhibits.

In a promotion of this type where no accurate figures of attendance can be kept, it is impossible to determine the amount of people who saw "Ryan's Daughter" displays. But conservative estimates made by various Savings & Loan managers who kept a close watch on the increased patrons traffic in their lobbies, felt we had reached an audience of nearly 300,000 persons in a period of three months.

In the Los Angeles City Hall alone, more than 3,000 persons would see the exhibit on any given day. Attendance figures for the California Museum of Science and Industry were much higher of course.

Total cost for the project, including construction of the basic display units was less than \$500. The studio felt the investment was worth the modest expenditure, but several other plus factors accrued from the campaign as well.

A number of the financial people have asked for new exhibits on other MGM pictures, and we now have an amortized set of professional display boards to use on such occasions.

The studio publicity department who backed the idea of lobby exhibits like to



INTERESTING TRIO — Flanked by Trevor Howard, Sarah Miles and Robert Mitchum, the Southern California Savings and Loan Association, Beverly Hills, lobby exhibit drew interested spectators from many parts of Beverly Hills.

feel these "silent salesmen" helped to achieve success for the film in the Los Angeles market.

Mellete-Packer

The Pinnacle Dance Show staged last month at the Palladium was the most inspired rock concert in years. It was a rock and roll revival featuring the Johnny Otis Show, Chuck Berry, and Little Richard. Each act was incredibly good, rocking the entire audience to their feet time and time again. By the evenings end, the packed Palladium was on the verge of exploding with foot-stomping, hand-clapping devotees who for 4½ hours had relived musical history.

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INSIDE TRACK

It's all over but the final ballot counting and even the Easter Bunny will be watching the Academy Awards sweeps this month. Best bet to win the most awards; "Love Story," closely tailed by "Patton." Best long shot, "Five Easy Pieces." Hypnotist-astrolger Ginger Corts picks Melvyn Douglas for Best Actor honor "as his planetary positions are more favorable than George C. Scott's. Scott's configuration probably impelled him to tender his rejection thereby negating a possible win." We'll soon see.

Paramount may have another "Love Story" in "Friends," new film by Lewis ("Alfie") Gilbert. Title refers to a pair of teenagers, Sean Bury and Anicee Alvina, who fall in love and attempt to survive in an idyllic world of their own making. Score by Elton John, famed British rock singer, will certainly help B.O. biz. Soundtrack was chosen "Pick of the Week" recently by Record World Magazine. John composed the music and Bernie Taupin the lyrics.

Don't think Jane Fonda's group will be too successful with their "anti-war" camp shows planned for our G.I.s. We think the premise is appalling and the majority of our boys won't buy it. Jane has a lot of talent but she is channeling it in the wrong direction. Don't know if it has anything to do with her breakup with Vadim but we don't recall such antics during their idyllic days.

* * *

†WRONG IMAGE — Ed Barrett, an ex-San Francisco waterfront roustabout, has been cast as a truck driver in Paramount's "Harold and Maud." Barrett is rapidly losing his tough-guy image however as he is now executive councilman of the San Francisco wing of SAG.

* * *

†Norma Whittaker is a busy gal. She is handling the publicity for new company, Deputy Star Productions, and editing the Bantam paperback edition of "Dealer," based on Gerald Ayres' new Columbia picture starring Kris Kristofferson, Gene Hackman and Karen Black. The first half of the book contains the script by Bill Norton. The other half is comprised of extensive notes about the making of the film and includes 50 stills shot during production. The book should be out around October to coincide with the release of the film.

* * *

†Let's hope no flying saucers buzz the cast and crew of "A Separate Peace," now filming for Paramount in Exeter, New Hampshire. You will recall this was the locale of a famous saucer sighting resulting in a best-selling novel "Incident at Exeter" by John G. Fuller.

* * *

†Hear Dory Previn's new album due out this month on the Media Arts label, is even better than her first one, "On My Way to Where." Dory recently wrote "Didn't I Turn Out Nice" for AIP's "3 in the Cellar." A rather unappreciated talent is Dory. Lock yourself in a quiet room and listen to "On My Way to Where." If you still don't dig it, you can always spin "Long Tall Sally" by Little Richard which is bound to rev up a lazy libido.

* * *

†Producer-director Roger Corman spent a month in New York recently attending a Roger Corman Film Festival at the Kips Bay Theatre where 33 of his AIPictures were screened for

avant-garde audiences. Concluding film was "GAS-S-S-S!" — and we hear, it was.

* * *

†TYPE CASTING — Henry W. Von Dieckoff plays the role of a butler in Paramount's "Harold and Maud." He is well qualified for the role having served as a butler for the past decade at the George T. Cameron Estate in Hillsborough, Calif. where portions of the movie were filmed.

* * *

†POPULATION EXPLOSION — Recent proud parents of bouncing bundles are the David Dworski's (David's with Rastar Productions); the Mort Craig's (Mort's with the Columbia Film Exchange); the George Bloom's (he's executive story editor at AIP) and the Frederic N. Gaines (Gaines is an attorney for AIP). Congratulations.

* * *

†GIRLS FRIDAY OF SHOW BUSINESS held their annual March installation of officers at the Villa Capri. Philip Crosby cracked them up as Master of Ceremonies and Lee Meriwether took part in the ceremonies by "pinning" the new officers. The 1971-72 slate is headed by Jacque Hansen, Warner Brothers, president; Marlene Mattschiam, Thomas & Ford, executive vice-president; Judy Van Noord, National General, 1st vice-president; Carolyn Zwirn, Robert Zwirn Music Services, 2nd vice-president; Estelle Diamond, National General, treasurer; Rosalie King, Pacht, Ross, secretary; Sandy Vrono, The Peterson Company; philanthropy chairman; Diane



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James Taylor songs which fit perfectly with several compositions of lesser known folk writers. If you want some mind soothing country music, "Wrong End Of The Rainbow" can provide it.

Ginsberg, Joseph Siegman, Inc., publicity chairman; Bobbi Witt, Capitol Records, bulletin chairman and Connie Calvitti, Western Diversified Equities, social chairman. The club is comprised of women in the entertainment industry and provides reconstructive surgery for needy children. So, if any of you gals out there are interested in joining, GFOSB has a listed phone number.

†Big day in Little Rock on the 21st when the World Premier of AIP's "The Hard Ride" takes place at the Center Theatre. Many local dignitaries will be attending as well as stars Robert Fuller, Sherry Bain and Tony Russel.

†New STEER STAR — Sancho, a Texas Longhorn steer wearing so many brands that he looks pre-barbecued heads the animal cast of Walt Disney's "Scandalous John," starring human actor, Brian Keith. Actually Sancho has nothing to beef about as the brands are simply painted on his side after they have been formed with an electric clipper.

†The recent earthquake had nothing to do with AIP's recent acquisition of John Severson's "Pacific Vibrations." Film is a true-to-life surfing adventure shot in California and Hawaii.

†VARIETY CLUBS International has organized a permanent Hollywood committee to coordinate star appearances for telethons conducted by Variety tents throughout the US and Canada. Sherrill C. Conwin, Mike Frankovich and James H. Nicholson, prominent motion picture officials and V-P's of Variety Clubs, have already staged the first meeting for talent recruiting. The telethons supply funds to support the club's youth activities.

†Walt Disney Productions is looking for two boys, one black, one white, to play leading roles as 12-year-olds in "Morrow," a boy-dog story set in the southern United States. Mothers, if you have such a protegee among your progeny, don't call us — call Disney Studios.

†The nation's tv editors and columnists have chosen Screen Gems' former ABC-TV Revolutionary War series, "The Young Rebels," as one of the most unique new programs of 1970, and Renee Jarrett, star of the studio's former "Nancy" series for NBC-TV, was voted Most Promising New Female Star. The selections were made in the 22nd annual poll conducted by TV Today and Motion Picture Daily for "Fame" Magazine.

†As mentioned here previously, Ed Glass, new head of Columbia Pictures' Mail Room and also newly married, lost wife and job temporarily when he heeded the call of Uncle Sam on February 18th. Steve LaFever has replaced Ed for the duration.

†MOVING AROUND — Henry "Hy" Chapman has been engaged as assistant to Ralph Forman, AIP's central division sales manager. Chapman was formerly an AIP branch manager in Minneapolis... Murray E. Gerson has moved from AIP to Fanfare as assistant general sales manager. Gerson isn't really leaving the AIP fold however as AIP releases Fanfare's product.

†AIP v-p in charge of business affairs, William Immerman, addressed the Stanford Law School Film Society recently on the subject: "How a Successful Motion Picture Company Operates."

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chance of dying in an auto accident than does a non-alcoholic.

And 45% of all arrests are for drunkenness.

But the optimistic thing about all this is that, whereas 30 years ago the alcoholic was considered hopeless and doomed to a messy death, today help is only a telephone call away.

The majority of today's alcoholics are in the early, or middle, stages of the disease. Although only 3% of all drunks are of the skid-row type, alcoholism is progressive and, on the average, requires from five to twenty years before deep-trouble strikes.

It has been positively determined that between 50% and 70% of those alcoholics who ask for help, or are directed toward aid while they are still employed, will recover.

Bringing an alcoholic to acceptance of the fact that he is critically ill, and needs assistance in a struggle he cannot carry out alone, may not be easy. The illness is incredibly stubborn, which impels most sufferers to resist facing reality as long as possible.

Accompanying this reluctance to accept facts are the efforts, usually fantastically contrived, by the alcoholic to conceal his abnormal drinking. This defensive deceit goes far to build up the conception, by the alcoholic and his family, that his progression in drunkenness is disgraceful immorality. One survey shows that such intrigue permits a heavy drinking problem by an industrial employee to go undetected for up to seven years.

But his game of cover-up, no matter how skillfully played, always ends in defeat. The disease gets worse, not better, and the closer one comes to the end of the line the more damage (in some cases, pitifully irreparable) to the brain, liver, pancreas and nervous system.

This, alas, is not hearsay. It is fact which has been learned by the writer, not as second-hand knowledge. They say that, for someone who toils as a publicist or journalist, alcohol is as much an occupational hazard as are weak ankles for a street walker.

So I have a vested interest in the subject — bought and paid for. Take that as true from one who is himself a recovered alcoholic. ***



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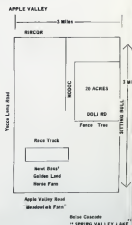
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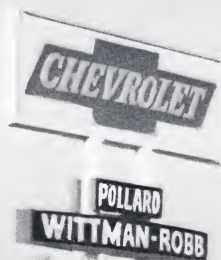
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Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from Innis College at the University of Toronto.

Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.



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